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THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS.

Vol. VIII.

JULY, 1898] [No. 63.

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THE GANDHARA SCULPTURES,

BY JAMES BURGESS, C.I.E., LL.D., F.R.S.E.

Illustrated by 12 full-size Plates of

Sculptures from Yusufzai,

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.
PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM, LONDON.
LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W

IRON WORK.

From Objects and Drawings in the South Kensington Museum.

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Hâritî is one of those personages described in Bauddha legends as Yakshas and Yakshinîs, some of whom are represented as attendants on the king Vaiśravaṇa or Kubera, and who devour human beings. They possibly represent the aboriginal local divinities, and, if so, are a survival of demonolatry. Hâritî is represented as having made a vow in a former birth to devour the children of Râjag*ri*ha, and was accordingly born as a Yakshinî, and became the husband of the demon king Prajñâka. She became the mother of 500 children,[1] all very strong. To nourish these she daily took a child of Râjag*ri*ha. The people having appealed to Buddha about this, he took her youngest child Pi*n*gala—"the loved one"—and placed him in his bowl. The mother sought for him seven days and, failing to find him, applied to Buddha for information. He addressed her—"Do you so tenderly love your child? yet you have 500 of them. How much more would persons with only one or two love theirs?" On this she was converted and became an Upâsikâ, or lay disciple; and to feed her children Buddha said to her, "The Bhikshus, who live in their monasteries, shall every day offer you food out of their portion for nourishment." Hence, I-tsing tells us, the image of Hâritî was found either in the porch or in a corner of the dining hall of Indian monasteries, holding a babe in her arms, and round her knees three or four children. An abundant offering of food was daily made before it. This "demon mother of children" is described as one of the subjects of the Chatûrmahârâja devâs.[2] In Japan, she is known as Kishimojin, the protectress of the earth, and is represented carrying her son Bïngara, or sometimes with six daughters.

The sculpture (Plate 4, fig. 2), in the British Museum,[3] is 28 inches high, and corresponds well with I-tsing's description. She has one child in her lap, one between her feet, and three at each side, of whom two on the left are wrestling,—recalling the expression in the *Ratnakûṭa-sûtra*, that each of them were "possessed of the strength of a great wrestler." The Sikri figure, it might be suggested, is possibly another form of this Yakshinî,—or, at least, of some allied being.

Another of these Hindu gods taken into the Bauddha pantheon—if an atheistic religion can have a pantheon—is Mahâkâla, the great spirit king, the guardian divinity of monasteries. I-tsing says,—"at the side of a pillar in the kitchen, or before the porch," in the monasteries, is "a figure of a deity, carved in wood, two or three feet high, holding a golden bag, and seated on a small chair, with one foot hanging down towards the ground. Being always wiped with oil its countenance is blackened, and the deity is called Mahâkâla, or the great black deity." Fig. 3 on Plate 4 represents a statue which, though somewhat injured, corresponds fairly well to this description. Its height is about 10 inches. It was obtained at Kâramâr Hill, eight miles E.N.E. of Shâhbâzgarhî, by General Cunningham,[4] and is now in the British Museum.

Kuvera, Vaiśravaṇa or Dhanada, one of the four Mahârâjas, the guardian of the North and king of Yakshas, who was converted by *S*âkyamuni, is another figure which had a place in this pantheon as the god of wealth.[5] He plays an important part in the more modern tantric formulæ of sorcery, &c. Rarely, if ever, is he now represented in Hindu iconography; among the Buddhists he carried a pike, and perhaps he (or one of the other guardians) is represented by a sculpture in the British Museum (Plate 13, fig. 1). It is 18 inches high, and somewhat damaged. The principal figure holds a pike in his left hand; the right hand is gone; his right foot is on the regal footstool; a small figure stands by each knee; on the base, one personage sits on a lion (?); on the left, another presents some offering; and to the right, one addresses the figure in the middle, and a female kneels behind in precatory attitude. In Japan, Bishamon (Vaiśravaṇa) is represented holding a club in his right hand and a casket in the form of a chaitya in the left, and having his feet on two demons.

The broken sculpture of the woman and child (Plate 5, fig. 1) has already been referred to as illustrative of Western influence in the treatment of the drapery, and the next slab (fig. 2), which is also in Lahor Museum, in which two figures are represented,—unfortunately, also damaged by the loss of the heads—will further help to illustrate the same feature. Here the female wears a short jacket or bodice, open in front; and both figures have had heavy anklets: if the drapery is treated classically, the ornaments are Hindu.

The Hashṭnagar pedestal (Plate 5, fig. 3) was found about 1883, and is now in the British Museum. Like most of the other Gandhâra sculptures, it is of blue slate, and measures 14¾ inches in length by 8 inches high. It is somewhat damaged at the left lower corner and along the lower edge; but has presented an *alto rilievo* between two pilasters with quasi-Corinthian capitals. The seated or squatting figure closely resembles Buddha, but has the heavy necklace and ear-rings which may belong to a Bodhisattva, and who is approached by one figure on his left and two on the right, apparently of the upper class, paying respect and perhaps bringing offerings.

[1] Some versions of the legend say "ten thousand;" but consistency in Bauddha traditions is not to be looked for. From *Lalita Vist.*, u.s., p. 177, we might infer that the demon king—chief of the Yaksha army—was called Pañchika.

[2] These are Dhritarâsh*t*ra, Virû*dh*aka, Virûpâksha, and Dhanada. In China their images adorn the temple gates. I-tsing's *Record of the Buddhist Religion*, p. 137; Beal, *Bud. Rec. of W. World*, vol. I, p. 110; Bigandet, *Leg. of Gaudama*, vol. I, p. 245; *Archæologia*, vol. lviii, p. 241; *Mahâvagga*, I, 6, 30; *Vinaya Pit.*, *Samyuktavastu*, ch. 31; and *Samyuktaratna-sutra*, vii, 106.

[3] Presented by Colonel Walker, 1886.

[4] See *Arch. Sur. Ind.*, vol. v, p. 17.

[5] Conf. Rockhill, *Life of Buddha*, pp. 46, 232–236, 241f.

Below it is part of an inscription in Kharoshṭhî characters, which reads,[1]—"The year 284 on the fifth day of the month Praushṭhapada [Aug.-Sept.] . . . ." Another pedestal from Charsada, belonging to the ruins at Hashṭnagar, also bears an inscription, which, from the style of the letters, seems to belong to the 2nd century A.D.; and a third from Swât,[2] dedicates a tank "made for the worship of all snakes in the year 113."

About nine years ago, Major H. Deane made some excavations at Sikri in the Yûsufzaï district, and found a portion of a Bauddha stûpa, which he had the good sense to excavate and remove with care, preserving the relative positions of the different members. This is the first instance of scientific methods having been employed in Northern India, all previous explorations at Jamâlgarhî, Takht-i-Bahi, Sanghâo, Miyan Khân, &c., having consisted only in digging out and removing the sculptures. This drum or pedestal (Plate 6) presents a correct idea of the appearance of the lower portions of a structural stûpa or chaitya, and we can realize the character of the sculptures on it.[3] One was clearly the favourite Dîpankara Jâtaka (as on Plate 11), another is Buddha in a cave assailed by Mâra (?), Buddha teaching, &c.

The dome of such a chaitya would also be richly carved, and on a slab at Lahor, measuring 11¼ by 10½ inches (Plate 7, fig. 1), we have a representation of such a dome. The details of the rich carving need not be described, as they may be best studied on the plate. The festoon of flowers, carried by little figures in varied attitudes, will bear comparison with the treatment of similar decorations in classical work.

One of the most elaborate and finest pieces of Gandhâra sculpture still preserved is that of Buddha enthroned on the *padmâsana* (Plate 7, fig. 2). The lotus on which the Buddha is seated arises from water full of fishes and lotus flowers. Flying Gandharvas hold a coronal of leaves and flowers over his head, while others bear the royal umbrella aloft. Around the central figure over thirty others stand or sit in various attitudes, some of them in niches and with attendants, representing the principal personages of the Bauddha pantheon—Devas, Bodhisattvas, royal disciples, &c. Many of these are designed and executed with great skill. Under-cutting has been carried to such a point that many of the figures are nearly detached. The Buddha is in the completely developed style, with right shoulder bare, and with the nimbus, which is attached to nearly all the figures on this slab. Beside the stalk of the lotus four Nâga figures rise out of the water; and two personages—male and female—of marked individuality stand behind, one on each side. The upper corner figures of seated Buddhas, in circular discs, with four small human figures on each side—radiating, as it were, from the person—have not yet been explained. The whole slab, perhaps the finest sculpture in the Lahor Museum, should be photographed to a large scale, to permit of the careful study of all the attendant figures, the identification of which might go far to elucidate the whole Bauddha mythology.

This subject was evidently a favourite one, for there is another smaller slab at Lahor (Plate 8, fig. 1),[4] which, though not quite a copy, presents the same style of workmanship, and is a sort of abridged replica of the preceding. Here, again, Buddha is seated, in the same attitude, on the lotus-throne or *padmâsana*, while Gandharvas hold a crown or garland over his head. Two Nâgas rise below the lotus; a figure at each side—perhaps a Bodhisattva—holds up a garland, and up both sides are other attendants, gods, Bodhisattvas, &c. Above, on the left, is a Buddha seated, as in the preceding relief, within a round disc. Below, instead of the sea with fishes, are small figures, apparently paying reverence to something on a chair—possibly the *patra* or almsbowl. The upper sculpture on the slab seems to represent the worship of a Bodhisattva—possibly Maitreya—the promised Buddha of the future æon.

With this we may notice a slab, about 11 by 7½ inches, from Jamâlgarhî, in the British Museum (Plate 8, fig. 2), where Buddha is represented in the same attitude, seated over a lotus, with two attendants standing also on supports rising out of lotus flowers.[5] These attendants have already been referred to as *S*âriputra and Maudgalyâyana, the two principal disciples of Buddha. Sâriputta, "the right hand attendant," is surnamed "the Captain of the Faith"; and Moggallâna, the left hand disciple, is styled "the Great" Mahâmoggallâna.[6] These two disciples, who died on the same day[7] in the last year of their master's life, had, with Kâśyapa and Ananda, been his constant companions, and were not likely to be soon forgotten in the iconography any more than in the legendary lore of the Teacher's followers. The tendency, however, to apotheosis, and the absorption of foreign elements or additional attributes by the personages of the pantheon,—more especially in the Mahâyânist schools,

[1] M. Senart (*Jour. Asiatique*, 8me ser., tom. xv, p. 125) was inclined to read the year as only 84; conf. Bühler, *Ind. Ant.*, vol. xx, p. 394; and xxv, p. 312.

[2] *Ind. Ant.*, vol. xxv, p. 141.

[3] These should be photographed separately to some definite scale, and published.

[4] Compare also the sculpture from Muhammad Nari, in *Ind. Monuments*, pl. 112, or Cole's *Græco-Buddhist Sculpt.*, pl. 1.

[5] This sculpture appears among those of the Calcutta Museum (*Ind. Monuments*, pl. 92). It came to the British Museum from Gen. Sir A. Cunningham. Conf. also *Arch. Sur. S. Ind.—Amarâvati*, &c., p. 12.

[6] *The Jâtaka*, passim. *S*âriputra is to appear as a future Buddha, named Padmaprabha in Viraja, and Maudgalyâyana is to be re-born as the Buddha Jamalapatrachandanagandha.

[7] Rockhill's *Life of Buddha*, p. 110; Bigandet's *Legend of Gaudama*, vol. ii, pp. 25f.

—may have led to the identification of the Bodhisattvas of these sects with the representations of the great Arya-śrâvakas, or foremost disciples. Hence the figures of *S*âriputra and Maudgalyâyana, of Kâśyapa and Anandâ, would readily come to be identified with such popular Bodhisattvas as Maitreya, Avalokiteśvara, Mañjuśrî, &c.

The lower portion of this sculpture presents a close resemblance to that on the relief of the emaciated ascetic (Plate 3, fig. 1), and may possibly represent the lamp in the shrine, with two worshippers—or the donors of the sculpture, and so may be regarded as *S*âlikas,[1] or attendant worshippers. The type of this whole sculpture was the pattern in at least all the later Cave Temples, as at Nâsik, Kaṇheri, Ajantâ, Aurangâbâd, &c.,—the supporters of the Buddha gradually assuming the attributes of Avalokiteśvara and Mañjuśrî. Previous to the introduction of images of the Buddha—when the symbols of the Bodhi tree, the chaitya, the *pâdukâ*, &c., were employed, they were always represented as attended or worshipped by figures of kings, Nâga-râjas, and the like, usually standing on either side; when, therefore, the human figure of the Teacher came to be in vogue,[2] usage required the attendance of such supporters.

Among the figures found at Sikri is one of Buddha, apparently in the act of teaching (Plate 8, fig. 3), seated on a plain seat, with a cloth falling down in front. In this example, his robe comes close up about the neck; with the left hand he grasps a portion of it, and the right is lifted in the attitude of blessing, or of teaching (*abhaya mûdra*).[3] The *ûrna* or frontal mark on this figure appears as if it had been added after the face was about finished.

With this we may compare another very similar image, in the British Museum (Plate 9, fig. 1). It is about 36 inches in height, and in fine preservation. It differs from the preceding in the long half-closed eyes and in the position of the hands—the open right hand just touching the joined forefinger and thumb of the left.[4] The seat has a cushion laid upon it, and the drapery comes from under this and hangs down in front. But in the centre is represented a small figure, squatted Buddha-fashion, with a high turban, his hands in his lap, and attended by four figures—one kneeling in worship and one standing on each side.

The ideal Buddha of the Gandhâra sculptures, as Grünwedel remarks,[5] forms a contrast to the supposed older Indian type from which they are derived. The attitudes required by tradition, the more important of the physical characteristics established by superstition, though latent in the Gandhâra sculptures, are faithfully represented. In true Greek style, the ugly appearance of the prominence on the skull (*ushnîshâ*) is concealed by a cluster of locks of hair; the closely cropped hair required by tradition is replaced, often incorrectly, by an abundance of locks. The Apollo-type of the Alexandrine period, which was used as a basis for the Buddha head, had effected this change. But in the fact that the purely Indian attitudes are preserved, and that the protuberance on the skull is hidden by the *krobylos*, there is evidence that figures of Buddha existed before the Gandhâra sculptures.

In the transplanting of the Apollo-ideal, two things may have influenced the Greeks, or whoever effected the first transference. First, the character of the Greek god, as a nature god (Helios), and also as leader of the Muses. In both these he found a counterpart: Buddha's epithets had come into accordance with the old Indian nature-worship, chiefly those of a light or sun-god,—so much so, that in Europe it has been attempted to disprove his historical character and make a sun-god of him. His rôle, as teacher, physician of souls and healer, justified the other phase. Nor is it to be overlooked that the district in which this transference occurred, had belonged, before the introduction of Buddhism, to the light worship of Zoroaster. It is known, too, that wherever the Greeks came upon the light and sun gods of barbarians, Apollo types were evoked.

The sculptures of the Gandhâra monasteries have had a lengthy development, not as yet, precisely determined. But, in the Buddha types, it is apparent that, along with an idealistic tendency,—which is doubtless the older, as it preserves the more purely Greek type,—there is a realistic and more modern one. To the idealistic tendency belong heads of Buddha with youthful Apollonic features, feeble and fleshy, with softly smiling mouth, the eyes half-shut, finely moulded nose, and elegantly arranged hair.[6] One from Takht-i-Bahi[7] even shows the coquettish locks before the ear, which was the fashion at Athens in the time of Alexander's successors. Along with this idealistic head of purely Greek conformation are found others of Indian type,[8] in which the hair is rough and treated in the orthodox way. A step further, and there follows the type of the Buddha head as presented in the relief (Plate 8, fig. 2).[9] In the main characteristics and, indeed, throughout, it preserves the old idealized

[1] *Arch. Sur. W. Ind.*, vol. iv, p. 47, and pl. xxxvii, fig. 1.

[2] The "period of the first law" lasts 500 years from *S*àkya Muni's death. The second era is called "the law of figures or images," and lasts 1000 years; and the third epoch, or "last law" should last 3000 years.—Des Guignes, *Mém. de l'Acad. des Inscrip.*, tom. xl. p. 201; Beal's *Romantic Legend*, p. 9.

[3] With this compare one of the figures in Berlin Museum, from Takht-i-Bahi: *Ind. Monuments*, pl. 72.

[4] Conf. three pieces in the Berlin Museum, from Takht-i-Bahi: *Ind. Monts.*, pl. 75, figs. 2, 3 and 4.

[5] *Buddhistische Kunst*, pp. 123f.

[6] As in the figure under remark, and in pl. 18, fig. 5, and those referred to: *Ind. Monts.*, pl. 75.

[7] *Ind. Monts.*, pl. 72.

[8] *Ind. Monts.*, pl. 75, fig. 2.

[9] And relief from Muhammad Nari: *Ind. Monts.* p. 112, or Cole's *Græco-Baktrian Sculp.*, pl. 1.

forms, but they are, so to speak, treated artistically—free from all individuality and independence: a picture of still beauty absorbed in itself, which has a soft, unmanly effect. The Northern school has preserved this type well: and it is presented in striking purity in the heads of Buddha at Bara-Buḍur. The hair is abundant, loose, in small locks, as required by the canon, so that in this point the old Indian pattern has thoroughly established itself. But the elongated ear-lobes[1] were never awanting, not even on the best heads. Even this peculiarity arises from the attempts made by Hindu sculptors to embody the Buddha type before the Gandhâra sculptor idealized it.

The naturalistic tendency, also, dealing with purely antique materials, manifestly did not appeal much to Indian taste. It presents an austere, somewhat cold, Hindu face (Plate 8, fig. 3), sometimes (as in Plate 15, fig. 1, and in an example from Swât) with a strong moustache. In Indian sculptures no head of the Buddha is seen with a moustache; but the old Chinese (and Japano-Korean) sculptures do always give him an elaborate moustache with some beard.[2]

The treatment of the drapery in the figures of Buddha in these Gandhâra sculptures, Herr Grünwedel goes on to remark, is almost entirely Greek. In upright figures, the robe is so laid round the body that it reaches to the ankles, covering both shoulders and the body. In the finer early specimens (Pl. 12, fig. 1; pl. 11, fig. 1; and *Indian Monuments*, pl. 74, &c.) the robe is so arranged as to permit the body to be modelled, the folds following the limbs in a natural, unforced way. It is laid round the neck and the folds usually marked by hollow grooves (Pl. 8, fig. 3; pl. 9, fig. 1, &c.). In the later reliefs the arrangement of the drapery appears flatter—as in those which represent the Buddha with moustaches. In the Northern school, and in China and Japan, this arrangement seems to have been adhered to with remarkable tenacity.[3] The early Chinese and Japanese figures of Buddha have preserved the details of the Gandhâra sculptures in a striking way, even in their paintings. In some of the Gandhâra work the drapery is sharp and angular—even projecting at the edges—suggestive of a Greek or Western origin, and this has been inartistically handed down. The representations of the Buddha among Indian sculptures, especially those from the Amarâvatî stûpa, follow this Gandhâra style; as, for example, on the pillar represented in Fergusson's *Tree and Serpent Worship*, pl. lix, fig. 2, where the robe comes right round the neck—the folds on the dress following the patterns before us, and Buddha is even attended by Indra (or Mâra) on his left.

The type represented in Plate 8, fig. 2, is of special interest, as presenting the Indian treatment of the hair, while the uncovered right shoulder is also a feature of all images of the Southern school, as well as of the more recent figures from Bengal, and of the modern Nepalese derived from these.[4] The two types may possibly belong to successive periods, of which that with the bare right shoulder (Pl. 7, fig. 2; pl. 8, figs. 1, 2, &c.) would appear to be the later, and became the orthodox Indian type.

It is as yet almost impossible to identify many of the fragments of sculpture that have been collected from the different sites without any note of where they were severally found; yet the study of them by various scholars may lead to the identification of some. Such a fragment as is presented in Pl. 8, fig. 4, may suggest some such conjecture. The bearded male figure might be Mâra, but he is rarely, if ever, so fully dressed as here, and what he holds in the left hand can scarcely be his *vajra*. Then the two females on his left, one with heavy necklace, zone, anklets, and elaborate head-dress, and attended by another carrying a small pot, can hardly be meant for Mâra's daughters. Behind, two of the three figures are paying reverence towards what must have been the central person in the scene, and as they are in the position usually assigned to superhuman beings and have the *bhâmaṇḍala* or nimbus, we may assume they represent gods. The third, by his attitude, head-dress, and want of the nimbus, must be human, and possibly Devadatta.

The Bodhisattvas—"those whose essence has become intelligence"—are a class of beings unknown to the earliest Buddhism as they still are to the Hînayâna school and in Ceylon and Burma. The term includes a Buddha who is not yet perfected by entering Nirvâṇa. In the Northern schools they are somewhat numerous. In Nepal, each of the Jñâni Buddhas has his corresponding Bodhisattva—Samantabhadra, Vajrapâṇi,[5] Ratnapâṇi, Padmapâṇi or Matsyendranâth or Avalokiteśvara, and Visvapâṇi, to whom is occasionally added Ghantapâṇi as the Bodhisattva for Vajrasatva. The Mahâyâna school makes of Mañjuśri, Avalokiteśvara, and Vajrapâṇi a triad similar to the Hindu Trimurti. The place of the first is somewhat uncertain, as the Yogâchâryas identify him with Vajrapâṇi. Mañjunâth, Mañjuśri or Mañjughosha is greatly reverenced in Nepal as a sort of patron saint, and worshipped even by the Hindu Gurkhas as Sarasvatî. He bears a long sword, and has two wives, Lakshmî or Bardar and Sarasvatî or Makhseddar.[6]

[1] This is regarded as a mark of holiness, religion, or devotion.

[2] *Buddhist. Kunst*, p. 128.

[3] Conf. *Guide au Musée Guimet* (1897), pp. 11, 208.

[4] Grünwedel, *Buddhistische Kunst*, pp. 129–133.

[5] In Nepal, he is known as Mahenkâl, and is a form of Siva; he has no lotus nor other ornaments, and wears a peculiar loose robe. On his forehead is a small figure of Akshobya.

[6] See also *Catalogue du Musée Guimet* (1883), p. 68; *Pet. Guide* (1897), p. 206; conf. Hodgson's *Essays* (ed. 1874), pp. 62, 116f.; Grünwedel, *Buddhist. Kunst*, p. 153.

Then each of the seven mortal Buddhas, from Vipaśyi to *S*âkya-simha, has his mortal Bodhisattva, viz.—Mahâmati or Mañjuśri, Ratnadhara, Akâśagañja, *S*akama*n*gala, Kanakarâja, Dharmodhara, and Ananda,—who, however, are not of much account. Maitreya, who is to be the next Buddha, is the great Bodhisattva of the present æon, and as such is much revered among the Northern schools, as the Bodhisattva of great mercy.

The figures, Plate 9, figs. 2 and 3, from the British Museum (about 11 and 10 inches high respectively) probably represent some of these imaginary divinities in their earlier forms. The first bears a flower, suggestive of Padmapâṇi, but until we have fuller illustrations of the Bauddha mythology of Nepal and the Northern school generally, the identifications must be left to students who have special opportunities.

There is a curious little relief in the Lahor Museum, broken in the middle and perhaps at the ends (Plate 9, fig. 4). It bears eight standing figures, with *nimbi* behind them and a sort of canopy over each, mostly with high head-dresses, distinguished by different poses, disposition of drapery, or by objects held in the left hand, and four have heavy necklaces. The fifth in the series bears so striking a likeness to the fine large statue found at Sahri Bahlol[1] (*Ind. Monuments*, pl. 90), as to suggest that these must represent beings of the same class,—presumably Bodhisattvas.

A favourite subject in all Buddhist art and legend is the birth of Siddhârtha, the *S*âkya Muni, in the Lumbini garden. The variations in the treatment are trifling. His mother Mâyâ stands under the *plaksha* tree;[2] her sister Prajâpati at her left side supports her, while other women behind are in attendance, and gods above shower down flowers or rejoice at the event. The child springs from his mother's right side. *S*akra or Indra receives the infant on a fine Kâśika cloth, and Mahâbrahma and other superhuman beings attend. The dresses of Mâyâ and her attendants are of more or less classic type, consisting of upper and lower garments, but they have Hindu ear-rings (*bâlî, jhûmak*), broad bangles (*chûrî*) on the wrists, and large anklets (*kinkini* or *ghunghuru*). *S*akra and Mahâbrahmâ are in no way specially distinguished, but are in the usual Indian costume.[3] Should we recognise, in the third personage on the same side, Mâra with the *vajra*, about to throw something at the infant, or one of the four Mahârâjas with flowers or even the water of a cloud to wash the new-born child?

The next (Plate 10, fig. 2) is a small relief about 8 inches by 4, and is in the British Museum, probably from Sikri. It may be conjectured to represent the child taken to the Vimalavyûha garden to be decked with jewellery, of which event we have so detailed an account in the ninth chapter of the *Lalita Vistara*.[4] "All the gems on his person were lost as the glow-worm's spark in the light of day." The nurses put on the ornaments and praise him. On the right is a divinity (with nimbus) and the *vajra*: is it Mâra, *S*akra, or the Spirit of the garden? Behind him is a large leaf or leaves, and on the left side is another personage holding some emblem in the left hand, while the right arm—now broken off—seems to have been stretched towards the head of the child.

Plate 10, fig. 3, is a much-injured fragment,—the only entire figure being that of a man, apparently enveloped in flames, out of which another appears to wish to draw him. The figure behind the last, to the right, has some resemblance to Buddha, but is too damaged to admit of identification.

Figures 4 and 5 are varieties of a common type. In these Buddha is teaching four shaven-headed monks, while other listeners appear behind—in both cases the figure with the *vajra* is on his right. In the first relief, they sit under foliage, and the deer on the pedestal is probably meant to indicate that the scene is in the M*ri*gadâva or deer-park, to the north-east of Banâras—the modern Sârnâth (Sâra*n*ganâtha). The emblem in front of his seat is the *dharma chakra*, or "wheel of the law," mounted on the *triśula*.[5] The pilasters at the ends of the second relief are of what has been called the Indian Corinthian style, and there can be little doubt that this type of capital, architrave, and base have come from the West, while the small panels in the pilasters cannot be of very early date.

The fragment (Plate 10, fig. 6) in the Lahor Museum, representing two soldiers, is 13 inches high. Both figures are nude to the waist, and the one on the left has his face turned up. A thong round his waist passes through a loop on the scabbard of his sword, the hilt of which he grasps with his left hand. He wears leggings, the knees and feet being bare. The other figure carries a shield on his back, with an ogee arched top, and apparently knobs below to rest it upon. Across it are narrow bands X fashion, and above them a sort of elliptical disc. In his left hand he holds an object which, even on a cast, it is difficult to make out,—the front portion resembling a hammer head with a band or thong round the middle of it. The face of this figure is much injured.

The Dipankara Jâtaka relates the story of *S*âkya Muni's birth as Megha in the age of Dipankara Buddha, his legendary twenty-fourth predecessor. It was found by the late Mr. Beal in a work translated into Chinese by

[1] "Nearly 8 feet high,"—Bellew's *Report on the Yúsufzaïs*, p. 142. With these eight figures compare the series on the base of the relief given in *Indian Monuments*, pl. 112, or Cole's *Græco-Bactrian Sculp.*, pl. 1. Compare also *Arch. Sur. West. Ind.*, vol. v, pp. 14, 16f.

[2] The various legends differ as to the particular tree.

[3] Compare relief in *Ind. Monts.*, pl. 126, fig. 2.

[4] Foucaux, *Le Lal. Vist.*, pp. 110f.; and Beal's *Romantic Legend*, pp. 64-66.

[5] See Burgess, *Rep. A. S. South Ind.—Amarâvati*, pp. 46, 47.

Jñânagupta, a native of Gandhâra, in A.D. 587. Megha, the disciple of Ratna (*i.e.*, of Maitreya Bodhisattva in a previous birth), obtains from Bhadrâ, a water-girl, some stalks of the Utpala flower, or blue lotus, she has secured to present to Dipankara; these he throws into the air over the Buddha's head, and then places his deer-skin covering in a muddy place, unrolling his long hair for Dîpankara to pass over, and so obtains his wish that in a future age he shall be *S*âkya Muni, and in intermediate births Bhadrâ shall be his wife. Megha then ascended into the air and did reverence to the Buddha.[1] In the two sculptures we have most of the details: the gods look down from a balcony, throwing flowers; Bhadrâ has her water-jar and flowers; Megha presents the flowers and lays down his hair on the ground; appears in the air doing reverence; and, in the first, an armed follower stands behind Dipankara, while in the second figure *S*akra (or Mâra) and a monk follow him. The way in which the different stages of the story are indicated here may help us to understand other pictured scenes. Fig. 3 may perhaps represent Siddhârtha or Gautama at the tournament, shooting with the bow of his grandfather Sinhahânu, which no other *S*âkya could even bend.[2] The legend was a favourite subject of representation, and appears among the Ajantâ frescoes and in the Bara Bûḍar sculptures.

One of the favourite scenes in these sculptures, as well as at Amarâvatî, is Gautama's renunciation of home life to become an ascetic. Plate 12, fig. 1, and pl. 13, fig. 2, are portions of such representations, both in Lahor Museum,—the first, from Jamâlgarhî, being one of the most complete we have of two stages of the story.[3] It is also specially interesting from its architectural forms, in which we find such a mixture of styles, the alcoves panelled on the roofs in the later Græco-Roman style, the pillars with Persepolitan capitals and Indian bases, the Buddhist rail pattern of frieze, and ornate Roman torus. The upper portion of the sculpture shows Gautama reclining on a couch, attended by women, one of whom sits on the front of the couch with her feet on a stool (*pâdapîtha*), and one behind seems to fan him, and girls are performing on musical instruments, while two dancing girls (*kañchukinî*)—one on each side—beyond the pillars, shew their performances. The lower half of the slab presents Gautama seated on the front of Yaśodharâ's couch, contemplating the sleeping musicians. He then felt more disgusted with the vanities of life, and determined to accomplish the renunciation (*abhinishkramaṇa*). Behind the couch are two spirits, one in the form of an old man, possibly Dharmachârin, who made all the sleepers contort themselves, or Lalitavyûha, who prevented all sounds from being heard. To the right and left, in niches or corridors, are armed Yavanânîs, or Ionian female guards. Above, from a balcony, the gods look down: Sûrya to the left and Chandra to the right of a bull,—that is, the sign Taurus (*Tâvuri* or *Vaisâkha*). It was on Tuesday, at the full moon of Vaiśâkha in the Nakshatra or asterism of Viśâkha, that the legends say Gautama was born, and this representation would agree with that date.[4] But the conception and renunciation are both placed at the full moon of Ashâḍha (June-July) in the Nakshatra Uttara-Ashâḍha.[5] When the new moon or the sun is in Uttara-âshâḍha, at the full, she might be, as the legend says, in Pûshya, "the king of stars"; but then the sun would be in Cancer (*Karka*) and not in Taurus. The two figures, left of the sun and to the right of the moon, may be regarded as representing other supernal beings who are pressed into the legends; they have not the nimbus.

The third scene which usually accompanies the preceding is partially represented on the fragment (Plate 13, fig. 2).[6] After looking at the sleeping women and his wife Yośodharâ and child Râhula, Gautama summoned his groom Chhaṇḍaka (or Channa) to bring his horse Kaṇṭhaka, which he mounted, and bidding Channa hold on by its tail, he rode away. The city gate was opened by the power of the guardian deity. At that moment, some accounts say, Mâra appeared and tried to tempt him with the dignity of universal sovereignty, but he resisted, and Mâra thereafter followed him, as a shadow the body, watching for his opportunity. Another version represents Chhaṇḍaka as trying to dissuade him from his purpose.[7] The sculpture has once presented Gautama riding forth. The feet of the horse are upborne by a female figure rising out of the earth. The legends say four Yakshas accompanying him held up the Kaṇṭhaka's feet so that he should noiselessly escape. This is a usual representation at Amarâvatî and also here; another version is that the earth-goddess Mahâpṛithvî (Mahâpaṭhavî) supported the horse, as in this sculpture, on her shoulders.[8] The other figures are much injured, but probably were intended to represent the gods who interested themselves to effect his escape. A portion of another copy of this subject is found on the lower part of fig. 1 on Plate 19.

[1] *Jour. R. As. Soc.*, vol. vi (1873), pp. 385f. The Southern version of the story is given in Rhys David's *Buddhist Birth-Stories*, pp. 8-28. The future Gautama is there called Sumedha. The same story is represented in the Kanheri Caves.—*Arch. Sur. W. Ind.*, vol. iv, p. 66. For other examples, see *Ind. Monts.*, pl. 101 (two reliefs); pl. 114, 6; pls. 140 and 147.

[2] Beal's *Romantic Legend*, pp. 89-90; Foucaux, *Lal. Vist.*, pp. 139, 140, &c.

[3] *Ind. Monuments*, pl. 127; *Jour. R. I. Brit. Arch.*, vol. i (1894), p. 150. Another relief at Lahor presents the second and third stages; see *Ind. Monuments*, pl. 129, 3; conf. also, pl. 80 (two reliefs), and pl. 130, 1; also *Arch. Sur. S. India—Amaravatî*, pp. 80, 81.

[4] Spence Hardy, *Man. Bud.*, p. 149. The *Lal. Vist.* in one place (pp. 54, 55) places the conception at the full moon of Vaisâkha, the moon being in Pushya—which is impossible—these asterisms being distant only about 100°, Pushya would rise about midnight.

[5] Spence Hardy, *Man. Budd.*, pp. 144, 163; *Lal. Vist.*, pp. 26, 74, 185, 191, 193; *Kern. Man. Ind. Bud.*, p. 13.

[6] Conf. *Ind. Monts.*, pls. 80; 129, fig. 3; and 130, fig. 1.

[7] *Lal. Vist.*, pp. 186f; A. C. Warren's *Buddhism in Transl.*, pp. 61f.

[8] *Sac. Bks. of the East*, vol. xix, pp. 57, 58; Fergusson, *Tree and Serp. Wor.*, pl. lix; and Rhys Davids' *Birth Stories*, p. 84; conf. also *Ind. Monts.*, pl. 129, fig. 3.

The second slab on Plate 12, also in Lahor Museum, though much injured, is interesting as presenting, at the top, another figure of the ascetic Bodhisattva, which must have been a replica of that on Plate 4, fig. 1; and a fragment of still another occurs on Plate 18, fig. 1. The lower scene will probably be explained by some of the legends relating to Tree-spirits, which the figure immediately under the tree, as well as the representation on the front of the platform, seem intended to represent. Though dressed as Buddha, the person addressing it or presenting something (now broken off) to this spirit, has not the usual nimbus. This also is the case in another similar sculpture,[1] where he is attended by the half-nude figure bearing the *vajra* on his palm.

Plate 13, fig. 1, in the British Museum,[2] has already been noticed as possibly representing Vaiśravaṇa or Kuvera, the god of riches and king of the Yakshas, who, as one of the four Mahârâjas, is guardian of the North. He is represented as armed with a pike, and his attendants (one of them on his shoulder) may be meant to represent the Yaksha host. Unfortunately, the sculpture is badly damaged. The head-dress is such as we sometimes see in Rajputana and Northern India at the present day. His right foot rests on a small footstool.

Figs. 3 and 4 are fragments in Lahor Museum. The first represents a number of persons beside a table or altar, on which some objects appear to have been represented, while in front of the table is a burning lamp. The figures, at the ends at least, are dressed in short tunics and are in an attitude of reverence towards either the central figure or the objects before him.[3] The same lamp appears on the second sculpture, which is the base of a standing statue now destroyed, except the feet with jewelled sandals. On the front of the base, three men on the left and three females on the right pay reverence to the flame, which would incline us to believe it is a fire-altar. Representations of this sort are frequent among these sculptures (conf. Pl. 3, fig. 1; pl. 8, fig. 2). Plate 13, fig. 5, has also been the base of a statue, and its subject is the *parinirvâṇa* or death of Buddha, between two *S*âla trees near Kuśinagara. In the middle of the sculpture the dying Buddha lies on his right side on a couch; one of the attendants has fallen—whether Ananda or "the hero that bears the diamond mace"—may be doubtful; another sits near the foot of the couch facing it: one behind holds up his hands as if astonished or in grief; behind the head appears the *vajra*-bearing attendant; two other figures stand at the head, one behind the feet, and two at the lower end of the couch, while the *S*âla trees form a background. In other representations, one of the attendants at the head helps the fallen person to rise. The unbearded man at the Buddha's feet, fully clothed and holding a pole in his left hand, is difficult to identify. His head is enveloped in a close-fitting cap, and the staff in his left hand, in the best preserved copies, seems to consist of a bundle of rods tied together near the top.[4]

If we may venture to identify Devadatta, the inimical cousin of Buddha, in any of these sculptures, the relief represented on Plate 14, fig. 1, and the fragment, fig. 2, seem to afford the most probable examples. We are told that Devadatta sought to destroy Buddha by hurling stones at him, and by trying to get the infuriated Nâlâgiri elephant to kill him. These seem to be the episodes represented. In the first the *vajra*-bearer turns away his face, and three *devatas* above pay reverence to the sage, while a fourth seems to imitate Devadatta. In the second, the *vajra*-bearer and the figure behind him bear a distinct resemblance in face and the manner in which their hair is arranged to the two in the first, and so may be regarded as the same persons. In the latter, the conjectural Devadatta clasps his hands in expectation of the success of his plot.

A small relief in Lahor Museum (Plate 14, fig. 3) represents a figure seated on a throne, with a footstool on which his left foot rests, while a small nude figure, with bracelets and anklets, and apparently a heavy wig, strains to pull up the right foot. To the right of the relief, a half-naked male appears to present some long roll covered with circular scales,—or is it money poured from a bag? The principal figure has a large necklace, a heavy wristlet, and a high crown with some cognizance on the front of it. His bust is bare, but a heavy cloth covers his left shoulder and legs. This may represent one of the four Mahârâjas, who so often figure in Bauddha legends.

Among the sculptures from the north of the Yûsufzaï district and from Swât, some examples have been found in which figures, that can represent no one but the Buddha, appear with a moustache. No such examples are found in India. The relief on Plate 15, fig. 1, is from the upper monastery of Nathu, excavated by Major H. Cole. It is somewhat peculiar, too, in representing a footstool in front of the seat or *asana* of Buddha, and from his feet being so entirely hidden by his robe. This may be accounted for by the habits of a people in a colder climate than the plains of India; the Northern divinity, Sûrya, when adopted by the Hindus, still continued to retain his *cothurnus*.[5] On others of these sculptures the Northern warmer coverings for the feet and legs may be noticed. In this sculpture, we see the *vajra*-bearer behind Buddha's left shoulder. Two men, with high turbans, on the same side, pay respect to the Teacher, and a third seems to have an offering. On his right a woman, with heavy anklets, presents a water-vessel, another pays reverence, and two behind bring flowers. The trees in the background indicate a place in a garden or forest. On the front of a very broad pier to the left

[1] *Ind. Monts.*, pl. 126, fig. 1; also plate 99, fig. 2.
[2] This slab appeared in the Calcutta Museum photographs: *Ind. Monts.*, pl. 89, fig. 6.
[3] Compare the sculpture in *Ind Monts.*, pl. 142, fig. 1.
[4] Compare *Ind. Monts.*, pl. 121, fig. 2; and pl, 122; *Ar. Sur. S. Ind.—Amarávati*, p. 99. A portion of this subject appears also in the relief on pl. 19, fig. 2.
[5] *Brihat-Sanhita*, lviii, 48.

Buddha is standing, and two men salute him. There is not much life, however, in the figures, and they do not belong to the best period.

The two other fragments on the plate (figs. 2 and 3), both in Lahor Museum, illustrate the style of much of the sculpture, but the explications are not quite evident. The first is a large relief of one of those pediments so often represented, reminding us of the window arches in front of the chaitya or chapel caves of Western India. The lower compartment has some great chief or Bodhisattva in the middle, with a retinue of attendants. In the tier above, Buddha is seated with disciples, and the ends of this and the third compartment are ornamented with dragon figures,—appropriate, perhaps, in Gandhâra, which was fabled to have been so fertile in these *genii loci*. The higher compartment is too much injured to permit description. The third figure is a mere fragment, with a spearman, in quilted armour, with helmet and shield, standing sentinel; and over the door which, perhaps, he guards, is a bearded figure and two men addressing him reverentially. The fragment is too small to suggest any satisfactory explanation.

The two figures represented on Plate 16 are of a class that are still somewhat of a puzzle. Comparisons with Nepalese, Tibetan and old Chinese figures seem to indicate pretty certainly that they neither represent Siddhârtha as prince, nor kings and patrons of Buddhism, but really Bodhisattvas. They are numerous, and in China and Japan are each distinguished by a certain *chihna* or cognizance. "The three worthies" are Amitâbha ("boundless light") Buddha[1]—the celestial reflex of *S*âkyamuni—with Avalokiteśvara on his left, having a small figure of Amitâbha on his forehead, and Mahâsthânaprâpta Bodhisattva (perhaps Maudgalyâyana) on his right, distinguished by a small chaitya of *S*âkyamuni's relics (*sarîra*) as his crest. The "eight chief sons [of Buddha]" again are (1) Mañjuśrî, with a book; (2) Maitreya, with a small pennon; (3) Avalokiteśvara, with a white lotus flower; (4) Samantabhadra, with the *chintâmaṇi* gem; (5) Guhyapati or Mahâsthânaprapta, with the diamond *vajra*; (6) Akâśagarbha, with the sword; (7) Kshitigarbha, with a branch of fruit or fruits; and (6) Durgatipariśodhana (?), with a precious jar. Where the *chihnas* are awanting, the general features are so similar that it is not easy distinuguishing one from another; and the cognizances may themselves vary.

Both the figures on the plate are in the British Museum, and measure about 38 inches in height. The first holds a small jug in his left hand, which is perhaps the nectar (*am*ri*ta*) jar, one of the emblems of Avalokiteśvara,[2] as is also the rosary. Grünwedel, comparing two bronzes, one from Pekin, said to be of Maitreya, and another somewhat similar with the jug and rosary, concludes that a figure with this *am*ri*ta* jug represents Maitreya:[3] this seems doubtful. The head-dress in this example supplies no clue. The other wants both hands and the face, but, except the broad bracelet on the right arm and the pendent ends of the waist-cord, it hardly differs in drapery: both are in the same style—possibly by the same sculptor. The base of fig. 2 being only damaged, we see that it represents a seated Bodhisattva with attendants.[4]

One of the most peculiar of these reliefs is a small slab in the British Museum, about 16 inches long by 6½ high (Plate 17, fig. 1). At the right end is a quasi-Corinthian pillar in a niche, the base and capital of which bears a close analogy to later Roman work. The rest of the slab represents six men, cut with unusual life, each carrying a spade or shovel over his left shoulder, except the left end one, who leans on his. They are bare-headed, muscular, and with boots or thick socks, but what serves as clothing in the form of a sort of kilt, grows down from their waists. The second from the right carries something like a low skull in his hand. This sculpture is altgether unique. Fig. 2 is a portion of an architrave from Sikri, now at Lahor, and illustrates the general style in which these members are ornamented. The sculptures scarcely need description with the photograph before the reader. Fig. 3 presents some other fragments from the same site. The upper ones, representing plants, have an archaic look about them. The two lower are set together, but must have had a slab between with the central figure of the sculpture on it. These may be studied in connexion with others of the series.

The small fragment (Plate 18, fig. 1), in Lahor Museum, seems to have been the base of a figure of the emaciated ascetic. The figure rising from the leaves suggests to us the tree Deva called Akubha or Kakubha, who assisted the fainting Bodhisattva at this period.[5]

Fig. 2 is a portion of a circular frieze, from a small stûpa, and presents, on the lower band, three scenes of not uncommon occurrence—the worship of a chaitya or stûpa (see pl. 19, fig. 2); a sort of feast,[6] and two persons pouring water or oil (?) on a flame upon an altar.[7] Fig. 3 has, perhaps, been the upper portion of a stone *chhatri* or umbrella on the top of a chaitya, and has measured about 15⅔ inches in diameter.

[1] Possibly an adaptation of a Manichæan or Gnostic idea.—Eitel, *Handbook*, p. 8.

[2] In the Mahâyânist Caves of Western India—at Ajanta, Aurangâbâd, Elura, Bâgh, and Kanheri, I had identified this and other Bodhisattvas in 1867–1876. Conf. *A Trip to Elura and Ajanta* (1868), p. 20; *Arch. Sur. W. Ind.*, vol, iii, pp. 75-77, 80, 81; vol. iv, p. 64; vol. v, pp. 10-22, and plates; *Cave Temples*, pp. 170, 179, 334f, 352f, 375f, 379f, 384, &c. The eleven-headed Avalokitesvara appears at Kanheri.—*Cave Temples*, p. 357 and pl. 55, 2.

[3] *Buddhistische Kunst*, S. 143. One of the Bodhisattvas in the Bâgh Caves holds the small jug in the same way, and has the Buddha as crest.—*Arch. Sur. W. Ind.*, pl. xx, 2.

[4] Conf. *Ind. Monts.*, pl. 82, last fig.; pl. 83, middle figure; and with the first of these, pl. 83, left figure; pl. 118, 1.

[5] Beal's *Romantic Legend*, p. 194; Foucaux, *Lal. Vist.*, p. 230.

[6] Pl. 13, 3; pl. 15, 3; *Ind. Monts.*, pl. 142, 1.

[7] *Ind. Monts.*, pl. 120, 1; 131, 1.

Plate 4, fig. 4, and Plate 18, fig. 4, represent two fragments of plinths, now in Lahor Museum. The first appears to present some Jâtaka scene, but is a good deal abraded; the second is in better preservation, and shews the carrying of a flower roll, such as we find on Buddhist railings at Amarâvatî, &c. Here, over the depressions of the roll, between the successive bearers appear winged angels; and the ends of the ribbons with which the roll is tied at short intervals hang down loose. The terminal ornament, the cherubs or angels, and the whole style of the arrangement is markedly classical.

The two fragments (Plate 18, figs. 5 and 6) are from Miyan Khân, the first being the greater part of an image of Buddha standing, in the style so frequent among these remains, and the second, perhaps of early date, represents the adoration of the *dharmachakra* over the *trisula* of somewhat unusual type, surmounting a flower. The two pieces (fig. 7) on the same plate have been terminals of a frieze, carved with figures riding on lions. These appear to be of very early date, and remind us of the earliest of the Amarâvatî sculptures (*Sur. S. Ind.*,—*Amarâvatî*, &c., pl. xxviii, 6; pls. xxix, xxx, and xxxi, 1-4).

On Plate 19, fig. 1, is part of a much-injured relief in Lahor Museum. The lower tier has represented the escape of *S*âkya Simha from his home, accompanied by the gods, &c. In the middle row, to the left, his horse Kantaka is led out by Chhaṇḍaka, and to the right is a Yavanânî armed with a spear. The figure in the middle may be *S*âkyasimha ready to start. The upper row may be an indication of the scene of the preceding evening.

Figure 2 is a small slab in the British Museum, perhaps part of the facing of a small stûpa. To the right is a fragment of the usual death scene of the Buddha, and to the left is the adoration of a relic chaitya by two figures on the right and left. The chaitya has a multiple spire or *chhatri* over it, and the whole is coarsely carved.

The next (fig. 3) found at Sanghâo,[1] is one of an interesting series. The resemblance to the Rape of Ganymede[2] by Leochares (B.C. 350) will at once strike the observer. The Bauddha drama of *Nâgânanda* will also occur to the mind in connexion with the representation. But in the *Jâtakas* there are two or three that speak of the Garuḍa king carrying off a beautiful queen from her husband.[3] The great bird is the Garuḍa, Suparṇa, Garutmant or Târkshya, with the golden wings, the enemy and destroyer of Nâgas or snake race, and it seems here as if he had taken hold of a Nâginî by the neck of the serpent, whose hood usually appears over the head of a Nâga, and is carrying her off, his talons holding her by the waist.[4]

Fig. 4 is a pretty characteristic example of a Persepolitan pillar, placed in half relief in a niche.

Plates 20 and 21 are reproductions of plates 5 and 7 in Cole's *Græco-Bactrian Sculptures*, presenting some fragments from the Sanghâo and Nathu monasteries in the north of the Yûsufzaï district. Pl. 20, fig. 1, represents the front of a chapel used decoratively. Under the arch appears Buddha and others—perhaps Brahmâ and *S*ataketu or *S*akra, at the head of the lapis lazuli staircase, by which he descended to Sâmkaśya from the Tushita heavens, —where the legends say he passed the seventeenth summer of his ministry, teaching his mother and the gods.[5] Perhaps the figure at the foot is the bhikshunî Utpalavarṇâ. The middle sculpture represents the worship of Buddha's turban; and below is the adoration of Buddha himself.

On fig. 2, a Bodhisattva or prince is represented on a *Simhâsana*, or lion throne; fig. 4, from Nathu, is almost a replica of the upper part of Plate 19, fig. 1; and fig. 5 should be compared with Plate 18, fig. 1.

Plate 21, fig. 1, has been described as a head of Siddhârtha as prince. This is hardly supported. It is more probably the head of a Bodhisattva, with the nimbus, round which is an edging of flowers in which were two small worshipping figures. The necklace has a clasp with animal heads; and the half-closed eyes, as in other figures, seem to belong to a particular epoch in the art. Fig. 2 presents two fragments of one of those *encarpa* or floral rail-patterns that are so common; and figs. 3 and 5 are two pilasters carved in front, and 4, a fragment representing a female looking on a mirror and other figures.

Plate 22, fig. 1, is part of a frieze in Lahor Museum. The left-hand portion seems to be the presentation of a deer to a Buddha, behind whom stands the *vajra*-bearer. The next compartment represents the departure of *S*âkya Sîmha from his home, and underneath the horse's feet two *devatas* are represented more distinctly than in most of the other examples (see Pl. 10, fig. 2). Fig. 2 is another relief from Nathu, similar to that on Pl. 20, fig. 1, but representing the horse-shoe arch, with two sculptures in it, the extreme figures in the upper part being Nâgas.

Fig. 3 is a broken figure in Lahor Museum, of a female sitting on a lion, playing on a three-stringed lute. Prof. Grünwedel thinks this can only be intended for Sarasvatî, the goddess of music, while it remains enigmatical

[1] *Ind. Monuments*, pl. 113.

[2] Visconti, *Mus. Pio-Clement*, vol. iii, p. 49; Müller, *Denkmäler d. alten Kunst*, vol. i, pl. 36; Zanetti, *Statue*, vol. ii, pl. 7; Stuart's *Athens*, vol. iii, pls. 2 and 9; Lübke's *Hist of Sculp.* vol. i, p. 187.

[3] *The Jâtaka*, ed. Cowell, vol. iii, No. 327—*Kakati Jâtaka*, No. 360—*Sussondi Jâtaka*, and No. 536, *Kunala Jâtaka*. The *Nâgânanda* has been translated into French by A. Bergaigne, and into English by Boyd.

[4] Conf. Grünwedel, *Buddh. Kunst.*, Ss. 96f.

[5] Bigandet's *Life*, vol. i, pp. 223ff; Rockhill, *Life*, pp. 81f; S. Hardy, *Manual*, pp. 308f; Beal, *Si-yu-ki*, vol. i, pp. 202-4; conf. Fergusson, *Tree and Serpent Worship*, pl. 27; Schiefner's *Tibetan Tales*, p. 215,

why the goddess, who plays no part in the older Buddhist texts, appears here. Sarasvatî is prominent, however, not only in Chino-Japanese Buddhism—(as the goddess Bentén, she belongs to the gods of destiny)—but in the Lamaism of Tibet she is the *sakti* of Mañjughosha or Mañjuśrî.[1]

Fig. 4 represents a fragment of decorative sculpture, the whole of it reminding us strongly of Western influence. The giganto-machia figures might have been copied directly from Græco-Roman ornamentation of the period of early Roman rule in the East.[2] Fig. 6 is another fragment in Lahor Museum, but the more important portion has been lost. Fig. 7 has formed the base of a statue or other sculpture, and is carved in front with a Bacchanalian orgy which may well recall the appearance of some Roman sarcophagus; even the men on whose knees the women are seated look like Romans rather than Orientals, while the women wear the heavy Hindu anklet.[3]

Plates 23 and 24 represent a portion of the reliefs which had formed the fronts or risers of the sixteen steps leading up to the stûpa at Jamâlgarhî. They are in the British Museum,[4] and vary in height from about 4½ to 5½ inches high. The reliefs probably all represent Jâtakas, of which a portion of the *Sâma Jâtaka* (Plate 23, line 4, left), and four episodes of the *Visvantara* or *Wessantara Jâtaka*[5] (lowest line) have been identified by General Sir A. Cunningham (see *Arch. Survey*, vol. v, pp. 199f.).

Plate 25, fig. 1, is a portion of a bas-relief relating to the well-known *Chhadanta-Jâtaka*, so often represented at Bharhut, Ajantâ and Amarâvatî.[6] Fig. 2 is another fragment of usual type; and fig. 3 is a small pillar, possibly the corner of a structure. Fig. 6 presents a Bodhisattva seated in meditation with a shaven monk at his left, and two men (one much damaged) in Afghan dress, and the other with a very high head-dress, some long object in his left hand, andwhat appears as a covered dish in his right. Over his shoulder, and beside the sacred tree, a bare-headed figure—possibly some spirit—looks in.

Plate 26. The figures on this plate are in the British Museum, and were brought by the donor, General Sir A. Cunningham, from the Jamâlgarhî ruins. They are about 9 inches high by 7 wide, and, as found in other stûpas, they took a place analogous to Atâlantes in classical sculpture, supporting the heavy mouldings.[7] The Garuḍa or Suparṇa is sometimes represented as a winged man; but the forms here are evidently largely influenced by Western art.

Plate 27, with Plate 22, fig. 4, and Plate 25, figs. 4 and 5, give ample illustration of the terra-cotta heads, &c., collected about Peshâwar and elsewhere; the variety of treatment and expression is remarkable.

The publication of these examples of Gandhâra sculptures, together with the selection contained in Part I. of *Indian Monuments*, is intended to bring them to the notice of those interested in Buddhist iconography. For their full explication we must have before us a much larger publication of the Buddhist pantheon than is yet available. And for the Gandhâra sculptures themselves, as M. Senart has suggested, we require a representation to adequate scale of, at least, all the unpublished examples in the various Indian Museums.[8]

In the Institut de France is the collection of Bauddha paintings from Nepal and Tibet, presented by the late Brian Houghton Hodgson, with accompanying legends, &c., by his paṇḍit, together with his own explanatory notes. Thirty-five years ago this important collection was described by M. Barthélemy Saint-Hilaire in the *Journal des Savants*.[9] He concluded in these terms :—" Je ne puis m'empêcher d'émettre un vœu: c'est que tous ces dessins et ces tableaux puissent être gravés et entrer ainsi dans le domaine public. Aujourd'hui, réduits comme ils le sont à un exemplaire unique, ils sont trop difficilement accessibles. La description que je viens d'en essayer ne sera connue que de bien peu de lecteurs, et le nombre de ceux qui seront tentés de voir eux-mêmes les documents sera bien moindre encore. La gravure, en multipliant les épreuves, faciliterait beaucoup l'examen." What would then have been costly, could easily be done now by some of the new processes, and would be a boon to science. Further, were a volume of the *Annales du Musée Guimet* devoted to the full illustration of the Buddhist images, &c., in that splendid collection, it would be an invaluable contribution to the study of all phases of Buddhist iconography.

[1] *Buddh. Kunst*, Ss. 94, 95; Oldfield, *Sketches from Nepal*, vol. ii, p. 267.

[2] Conf. the relief in the Vatican Museum, and some of the Pergamine Sculptures.—Seyffert's *Dict. Class. Antiq.* (Engl. vers.) pp. 253, 469.

[3] *Jour, R. I. Br. Archit.*, vol. i (3rd ser.), p. 138.

[4] Conf. *Ind. Monuments*, pl. 151, where other portions are given.

[5] S. Hardy, *East. Monarchism*, p. 275; the Jâtaka book, No. 540; Hardy, *Man. Buddh.*, pp. 118ff; Beal's *Fah-hian*, p. 194; *Jour. R. As. Soc.*, N.S., vol. v, p. 107; Schiefner, *Tibet. Tales*, pp. 257ff; Burnouf, *Lotus*, p. 411; Upham, *Hist. Buddh.*, vol. iii., pls. iv and v; Fergusson, *Tree and Serp. Worsh.*, p. 126.

[6] *Jâtaka*, No. 506; *Bharhut Stûpa*, pp. 62, 63; *Arch. Sur. W. Ind.*, vol. iv, p. 46; *A. S. So. Ind.—Amaravati*, p. 50 and pl. xix; Alabaster, *Wheel of the Law*, p. 305.

[7] Cunningham, *Ar. Sur. Ind.*, vol. v, p. 198; *Ind. Monts.*, pl. 101.

[8] Casts have been made of some of the Lahor examples, and large collections of them in Europe would be important for the study of Buddhist art.

[9] *Jour. des Savants*, Fév. 1863, pp. 96-112, Mars, pp. 175-189. M. A. Foucher has also published a *Catalogue*, descriptive of the paintings only: *Mém. pres. à l'Acad. des Inscrip.* tom. xi (1897), 34 pp.

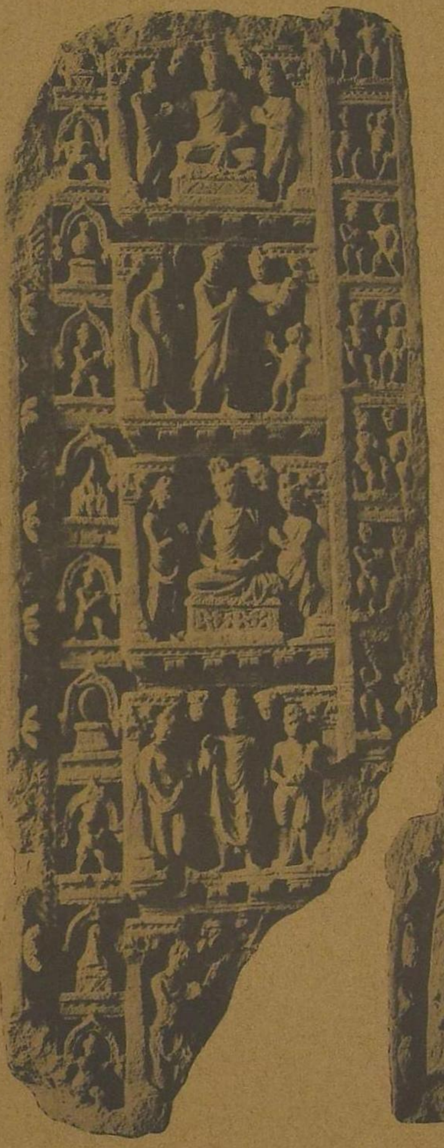
ILLUSTRATIONS.—PLATES 3 TO 27.

1 2

16—Two Bodhisattvas.

(*British Museum*).

1 Part of a frieze in the British Museum.



2 17—Slab from Sikri.

3 Sculptures from Sikri.

1 Pedestal (*Lahor Museum*)

2 Dado (*Lahor Museum*)

3 Part of a Chhatra.

5 From Miyan Khân.

4 Frieze.

6 From Miyan Khân.

7

Pl. 18—Terminals from Miyan Khân.

1. Relief in Lahor Museum.

3. Garuda and Nagini.

2. Relief in the British Museum.

4. Pillar.

20—1, 2, 3, Sculptures from Sanghâo; 4, 5, from Nathu.

1

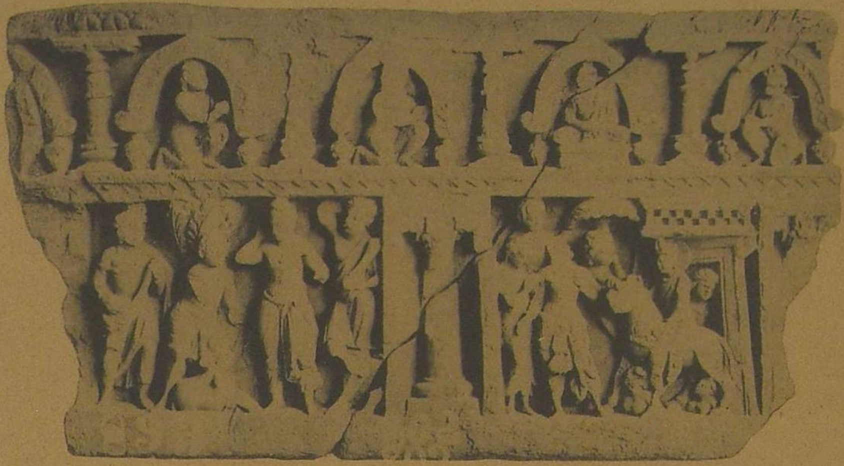
2

3

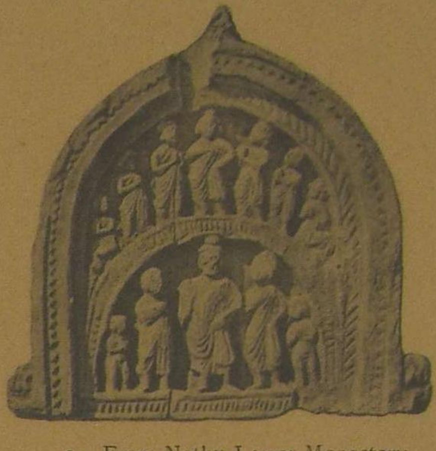
4

5

21—Sculptures from Sanghâo in Yûsufzaï.



1. (*Lahor Museum*).



2. From Nathu Lower Monastery.

3. Sarasvati (?) (*Lahor Museum*)

5. Terra-cotta from Peshâwar.

4. Part of a Frieze or Step. (*Lahor Museum*)

7.

Pl. 22.— (*Lahor Museum*).

6.

(*Lahor Museum*)

1
2
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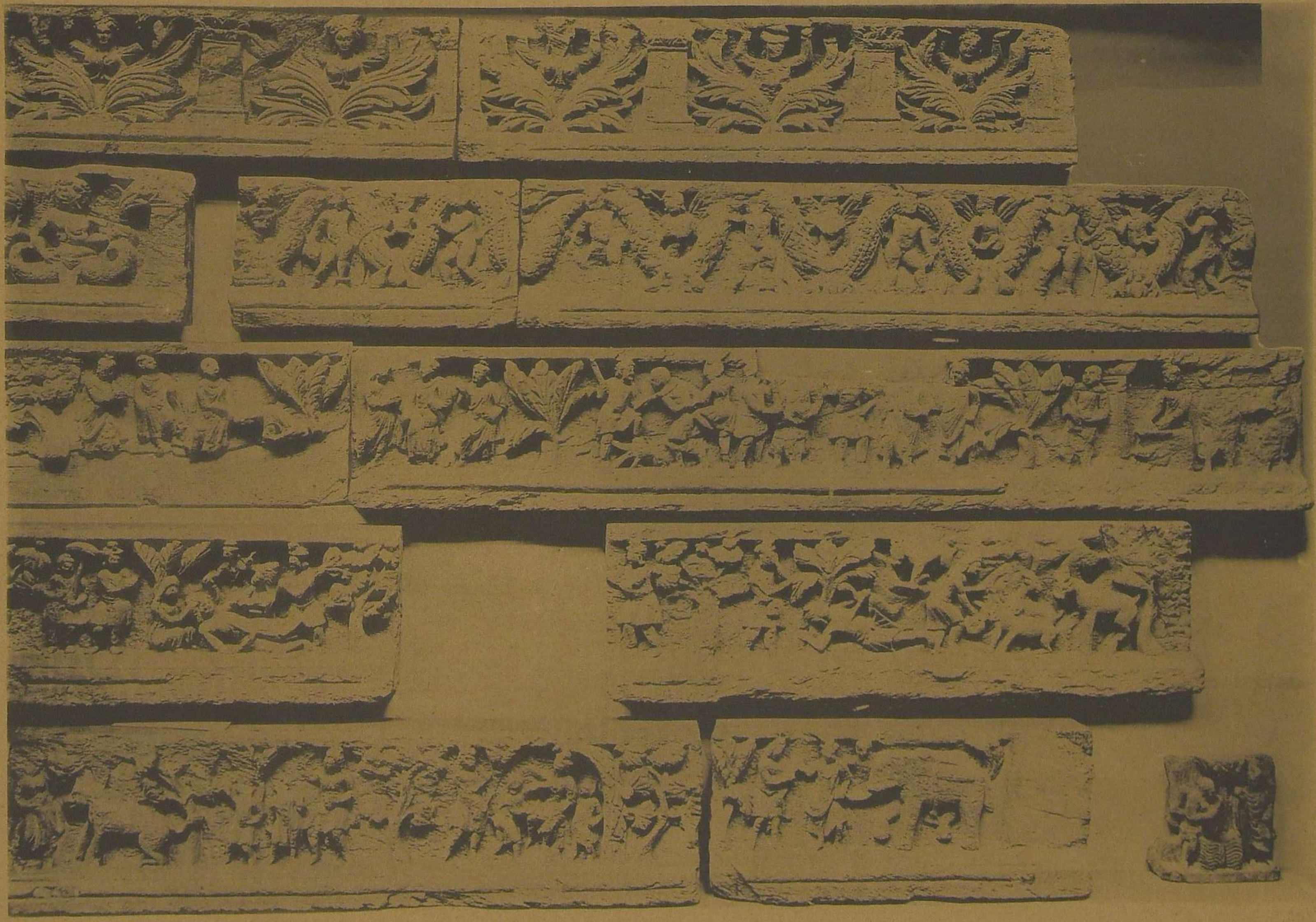
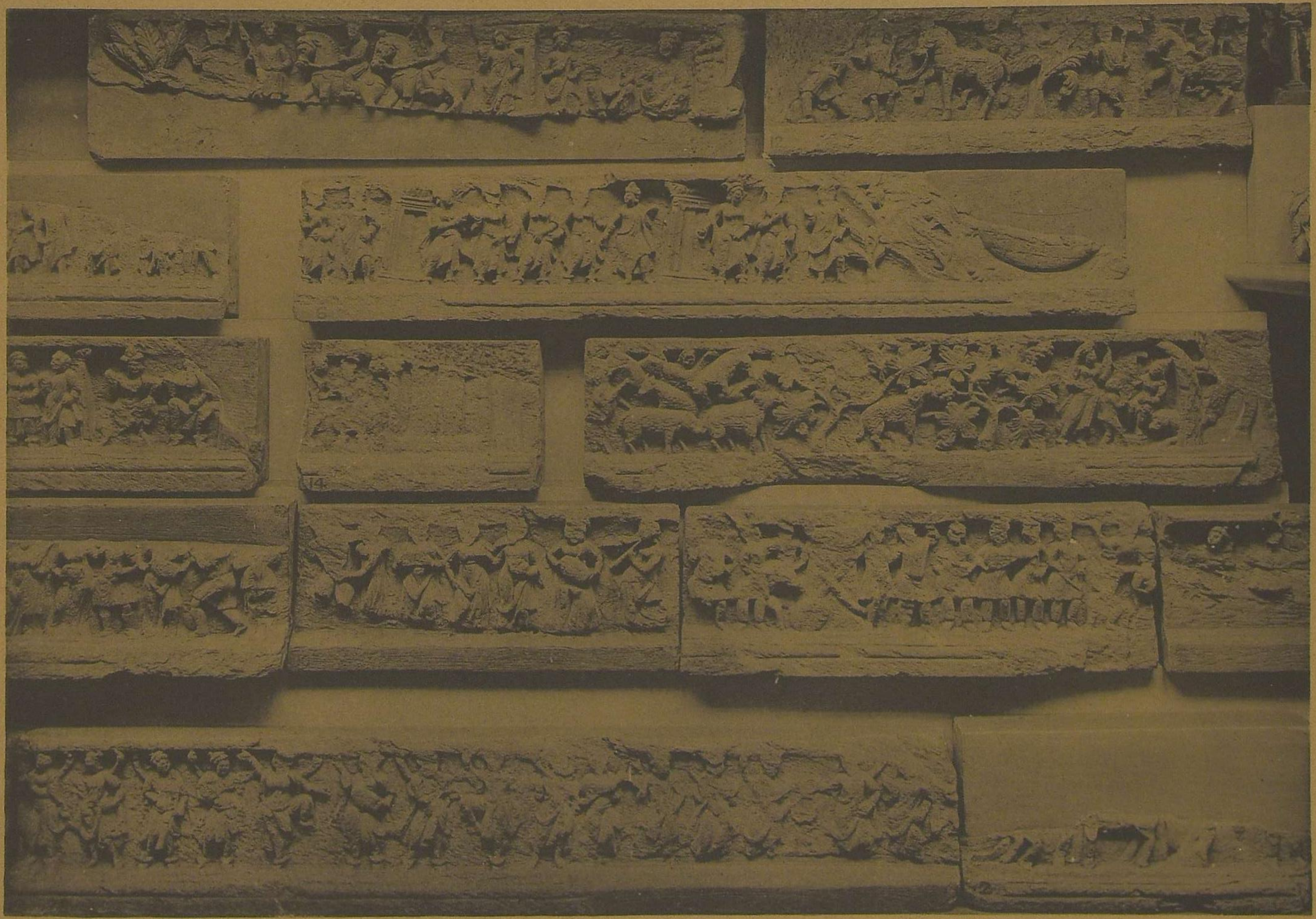


Pl. 23.—Steps from the Stûpa at Jamâlgarhî.

1
2
3
4
5



Pl. 24.—Steps from the Stûpa at Jamâlgarhî.

1 Fragment. *(Lahor Museum)*

2. Fragment. *(Lahor Museum).*

3

4. Terra-cotta head. *(From Peshawar).*

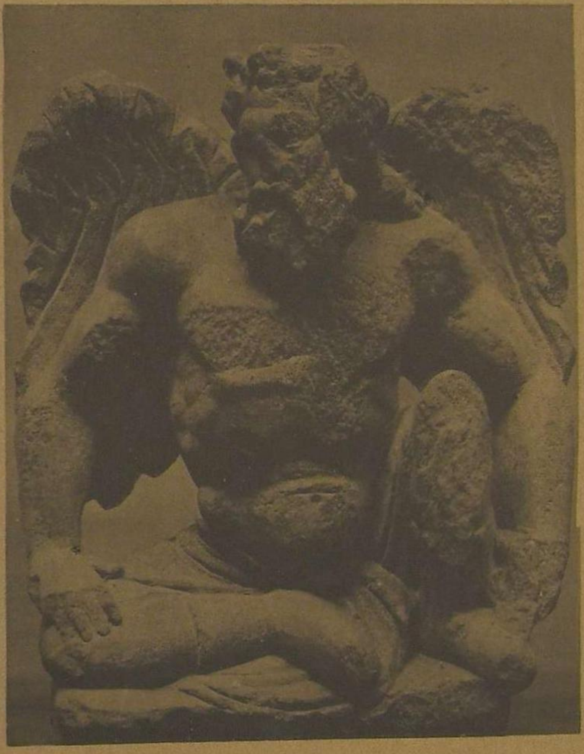
5. Terra-cotta. *(British Museum).*

6.

Pl. 25.—Relief. *(Lahor Museum)*

1

2



3

4

26—Garudas from Jamâlgarhi.

(*British Museum*).

27—Fifteen terra-cotta heads, chiefly from Peshawar.

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